DISNEY NEWS

Winter 1982/83

SEASON'S GREETINGS!

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Film Clips: "Tex" and "Never Cry Wolf"

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DISNEY NEWS

Official Magazine For Magic Kingdom Club Families

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Dates and times of special entertainment and other activities, offers, and prices, subject to change without notice.

ON THE COVER: A specially designed holiday scene for Walt Disney Home Video's "A Walt Disney Christmas." This cassette includes six traditional holiday favorites: "Pluto's Christmas Tree" (1952), "Once Upon A Wintertime" (1948), "Santa's Workshop" (1932), "The Night Before Christmas" (1933), "On Ice" (1935), and "Donald's Snow Fight" (1942).

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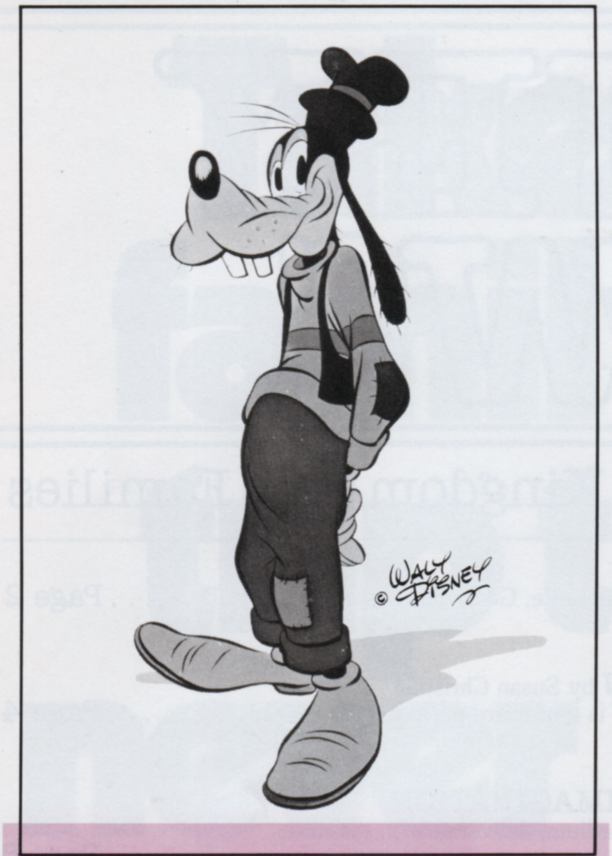
DISNEY



Getting Goofy on the Wall

Put a little magic in your manor—rise and shine to the smiling face of Goofy, breakfast in view of Bambi, eat spaghetti with Lady and the Tramp, and doze off to sleep at night before the images of Peter Pan, Tinker Bell, Wendy, and John. These high-quality full-color prints of scenes from Disney films are now available from Harry N. Abrams Incorporated. In addition to the aforementioned scenes, it's possible to buy a romantic pink and blue picture of Sleeping Beauty kissing her prince, inscribed AND THEY LIVED HAPPILY EVER AFTER. There's Pinocchio with Jiminy Cricket, Bambi meeting Thumper and Flower, Alice eyeing the flowers in Wonderland, and even Uncle Scrooge McDuck counting his money. Other characters in the series are the 101 newborn Dalmatians, Dumbo flying, the three little pigs fiddling and whistling, and Snow White and the Seven Dwarfs with the evil Queen and the old hag in the background. Not to mention a very dapper Donald Duck, a saucy Minnie, and Mickey himself. Cost is $7.50 each. For details contact Harry N. Abrams Inc.; 110 E. 59th St.; New York, NY 10022.

Ebb-Cook Revisited

Nowadays Epcot Center is becoming almost as familiar a place-name as Disneyland itself. But it wasn't always that way. In the couple of years before a massive preopening publicity campaign firmly established the new entertainment area of Walt Disney World in the public mind, over a hundred inquiries a day were being received by the Guest Letters Department, not all of them strictly correctly addressed. Among them were letters addressed to AEPCOT, APOX, CPCO, EBB-COOK, EBCOTT, EBCOT, EFFCOTT, ELCOT, ENCOT, EPCEOT, EPCO, EPCOC, EPCOH, EPCOK, EPCORT, EPCOS, EPIC, EPICOTT, EPTO, EPPICOT, EPSCOT, ESCOTT, ETCOT, EXPOI, IPCOTT, and even SPCOT.

You certainly can't blame the writers for trying: *EPCOT*—an acronym for the *E*xperimental *P*rototype Community *O*f *T*omorrow—was Walt Disney's greatest dream, after all, and Epcot Center is the most thrilling Disney adventure to date. No matter how you spell it.

WONDERLAND COMES HOME

Through the looking glass and onto your television screen, Walt Disney's classic animated feature *Alice In Wonderland* has been released for sale on videocassette. You can have a mad tea party in your very own living room—complete with Hatter, Dormouse, and all the rest.

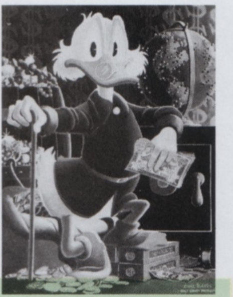
DOINGS

Mini-Guide for Disneyland Planners

With 1982 fast coming to a close, now's the time to look ahead to the new year and some Disneyland special events well worth planning a trip around:

January: **Contempo**, contemporary Christian rock music.
February: **Presidents' Weekend**, special musical acts.
March: **Festival Japan**, special Japanese fireworks, Japanese crafts, some Japanese food, and a terrific parade full of elaborately coiffed and kimono-clad marchers.
April: **Night Of Joy**, contemporary Christian entertainment. **Easter**, a special old-fashioned parade and, occasionally, an Easter-egg hunt.
May, first two weeks of June: **Saturday Nights At The Park**, musicians, jugglers, magicians, variety acts, late operating hours—and terrific fireworks.
July: **Fourth Of July**, a better-than-usual fireworks display—and greater than usual attendance. Avoid or enjoy, as your inclinations dictate.
October: **Festival Mexico**, Mexican decorations and south-of-the-border sounds.
November: **Thanksgiving**, name entertainment.

For more information and exact dates, contact Disneyland Guest Relations; Box 3232; Anaheim, CA 92803 (714-999-4565).



RETURN OF SCROOGE McDUCK

Scrooge McDuck, Donald's plutocratic, top-hatted uncle, owned mines, hotels, oil wells, railroads. His wealth was measured in cubic acres, and he knew the date on every dime of it. Dreamed up by Disney artist Carl Barks, Scrooge was an instant hit, and *Uncle Scrooge* became the hottest-selling comic book in its day.

Given all that, the $159.95 price tag on a new 374-page *Scrooge McDuck: His Life & Times* (Celestial Arts) doesn't seem so outrageous. Not only does it include colorful reprints, but there's also a signed lithograph—and one original tale that reveals Uncle Scrooge's secret of eternal youth: a daily dive into a pool of cash.

Beyond Doodles

Some people like to scribble circles or trace squares on the back of envelopes; some go in for drawing faces or flowers. However, since the debut of *Mickey's Drawing Class*, a series of four books from Simon & Schuster, we may see quite a few doodlers switch to drawing Mickey, Pluto, Goofy, and Donald.

The 64-page books, though designed for children, are so simple even grown-ups can understand, and by the time an incipient artist has worked his way from cover to cover, he or she should be able to depict not only the appropriate eyes, ears, and tails, but also an assortment of facial expressions wide enough to assure top honors in the first World Championship Doodling Contest. Not bad for the investment—a mere $3.95 per volume.

Hatched in Burbank:

An Olympic Mascot

Three different organizations competed for the honor of designing the mascot for the 1984 Olympics, to be held in Los Angeles. But in the end it was Walt Disney Productions, under creative director C. Robert Moore, that prevailed. The winning design, for a "Sam the Eagle," complete with red-white-and-blue top hat and tie, seems such a natural that it's hard to believe that it wasn't the first idea put forward. But in fact, some 30 or 40 Disney artists labored nearly three months to develop and perfect the character.

"At first," observed Moore, "we tried to think of an animal that represented Los Angeles. We even thought of oranges and palm trees. We then considered California, but the state's golden bear would have been similar to the Moscow Olympics mascot.

"So then we tried the Far West—animated cactuses, snakes, and turtles—but they were all symbolic of being slow, something the Olympics people wanted to avoid. It was then that we decided to reach out to the rest of America. We considered a buffalo but decided on the eagle."

Sam, as the creation was named, made his debut in 1980, a day after the conclusion of the Moscow Olympic Games, at a ceremony presided over by a host of local dignitaries, and promptly tripped over his own talons. "He was just acting too frisky," quipped Moore.

Christmas Best At Disneyland

'Tis The Season

by Susan Christian

Ask any Disneyland employee about the time it snowed on Main Street. It happened about three years ago, when an advertising crew brought a blizzard of plastic flakes and a camera crew to record the scene for a Coca-Cola Yuletide commercial. With Sleeping Beauty Castle rising up in the background, the epitome of everyone's fondest fairy-tale memory, America's quintessential Main Street made a postcard-perfect Christmas scene indeed.

Mother Nature has never provided an equal to that artificial spectacle. And in fact, with few exceptions, warm days keep Jack Frost at bay until the wee hours of the morning throughout the Christmas season.

It May Not Be White, But...

But even those who feel that a white Christmas is a year-end necessity won't deny that Disneyland during the holidays ranks among the most festive places anywhere. A 62-foot-high white fir, embellished with 2,800 glittering colored balls and some 3,000 lights, presides over Town Square. Poinsettias splash the whole park with scarlet, pink, and white from the main entrance to the base of the big Christmas tree. In the Central Plaza, the showy ornamentals are planted to form a huge scarlet star outlined in white, with rays of pink extending from the center. Glossy boughs of holly span the sky above Main Street, and wreaths and silver bells adorn the quaint, old-fashioned structures on either side. All the store windows are frosted white, and when you stroll through a door, chances are that you'll step under a sprig of mistletoe.

Inside Main Street's Victorian emporiums, there are dozens of small Christmas trees and other ornaments; and shiny glass balls, wax Santas, and old-fashioned Christmas plates sit alongside hats with Mickey Mouse ears and Winnie the Pooh dolls. Many local residents come to the park just to shop; the doll counter in the Emporium often is thronged with eager grandmothers. The usual Gay Nineties tunes are replaced by music of the season, and carolers in 19th-century-style garb complete with mufflers make their way through the park, pausing often for *a cappella* renditions of "Jingle Bells" and "We Wish You A Merry Christmas."

On December 18 and 19 at 6 P.M., there's a special holiday service: A thousand carolers from choirs all over the state, each singer carrying a lighted candle, march in procession from Sleeping Beauty Castle to the Main Street train station, where they all stand on risers to form a human Christmas tree. Their songs are punctuated by the reading by a celebrity narrator of the story of the first Christmas: Jason Robards, Rock Hudson, Ed Asner, Jimmy Stewart, and Cary Grant have each taken the role in the past. A rendition of the "Hallelujah Chorus" from Handel's *Messiah* provides a rousing finale.

At least once daily until January 2, Disneyland's Fantasy on Parade—a procession almost as beloved as the Main Street Electrical Parade itself—is presented. Wooden soldiers, inspired by the Walt Disney classic *Babes in Toyland*, are in the lead, followed by Santa Claus in a gift-laden sleigh precariously balanced on the chimney of a snowy rooftop. Then there's the North Pole Post Office with Donald Duck and a bag full of holiday cards, and the Seven Dwarfs—plus bears, tigers, and kangaroos—pulling wagonloads of mail alongside. And Mickey and Minnie Mouse grin at onlookers from the seat of a carriage bound for Grandmother's house and a big Christmas dinner.

On nights that the park is open until midnight, there's dancing to the music of big bands—Freddie Martin on December 18 and 19 and Les Brown from December 25 to 30.

On Christmas Day itself, big turkey dinners are served in several Disneyland restaurants.

Advance Planning

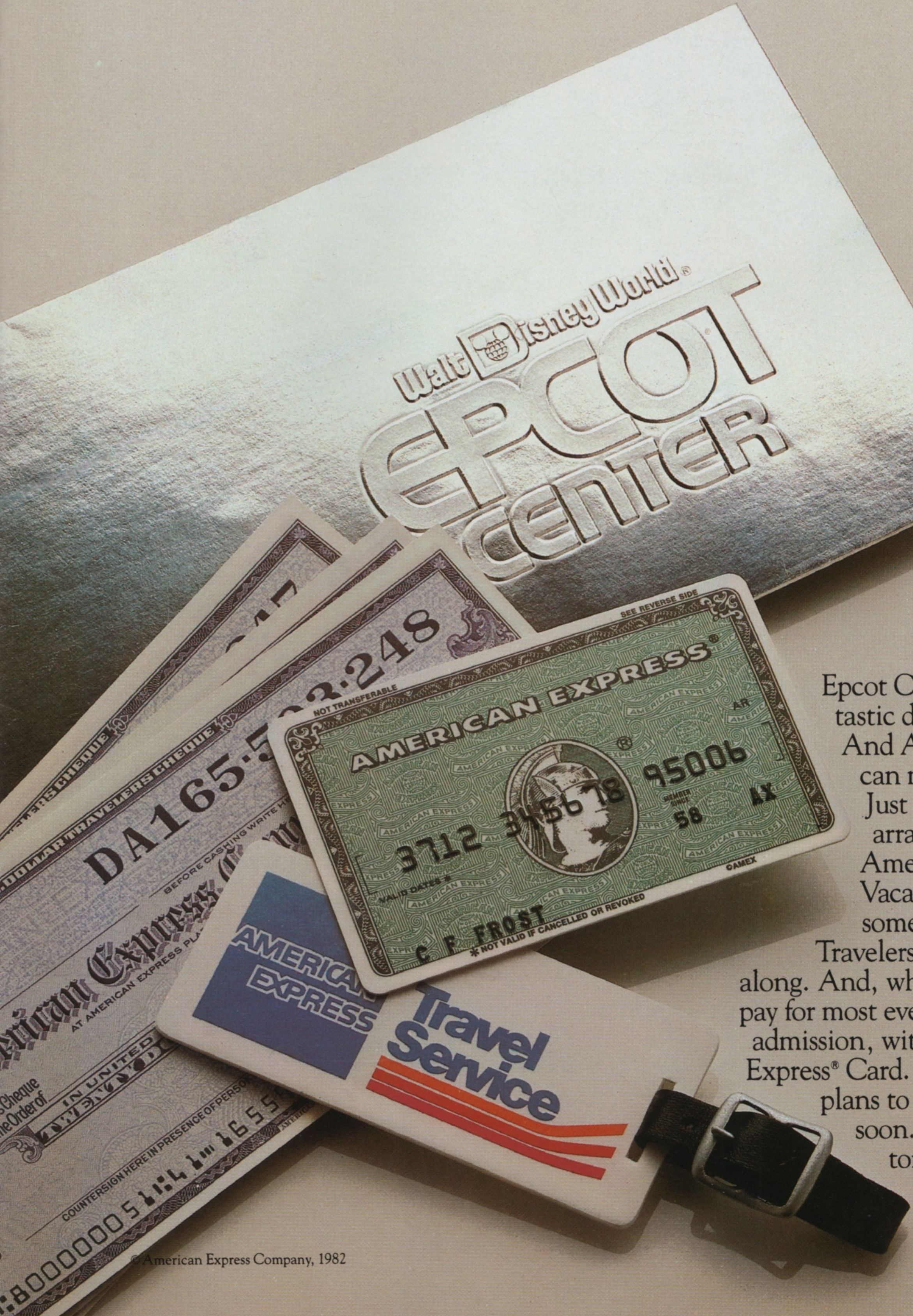
New Year's Eve brings the holiday season to its climax. On December 31 the park shuts down at 7 P.M. to get ready

→

for one of the biggest bashes of the year—a special party that begins at 8:30 P.M. and goes on until 2:30 A.M. There's top name entertainment, dancing, and a big midnight fireworks display—and noisemakers and party hats are passed out at the main entrance. When the idea for the party was first suggested during Disneyland's early years, nobody thought it would prove successful. The weather might turn cold or it might rain, some said. Others argued that most people just wanted to carouse on New Year's Eve. Walt Disney rejoined, "You can't tell until you try"—and he was proved to be right on target. The limited number of tickets (available at Ticketron and the Disneyland box office) usually sells out well in advance, so this report should serve to prepare you to attend next year's celebration. It's also the perfect time to plan to attend all next year's Christmas festivities.

The park is open from 10 A.M. to 7 P.M. from December 20 through 24; from 9 A.M. to midnight December 25 through 30; from 9 A.M. to 7 P.M. on December 31; from 2 P.M. until 9 P.M. on New Year's Day; and from 9 A.M. to midnight on January 2—the final day of the season. During the week just after Christmas, it sometimes seems that all of Southern California has decided to visit Disneyland, and the attendance is the year's largest; football fans in the area for the Rose Bowl Game boost the number of visitors still further. For a less hectic look at the park's holiday finery, come during the week just before Christmas: the decorations are in place, the carolers are singing, the mood is festive, and attractions are delightfully uncrowded. This is Disneyland at its holiday best. ☐

The future begins here.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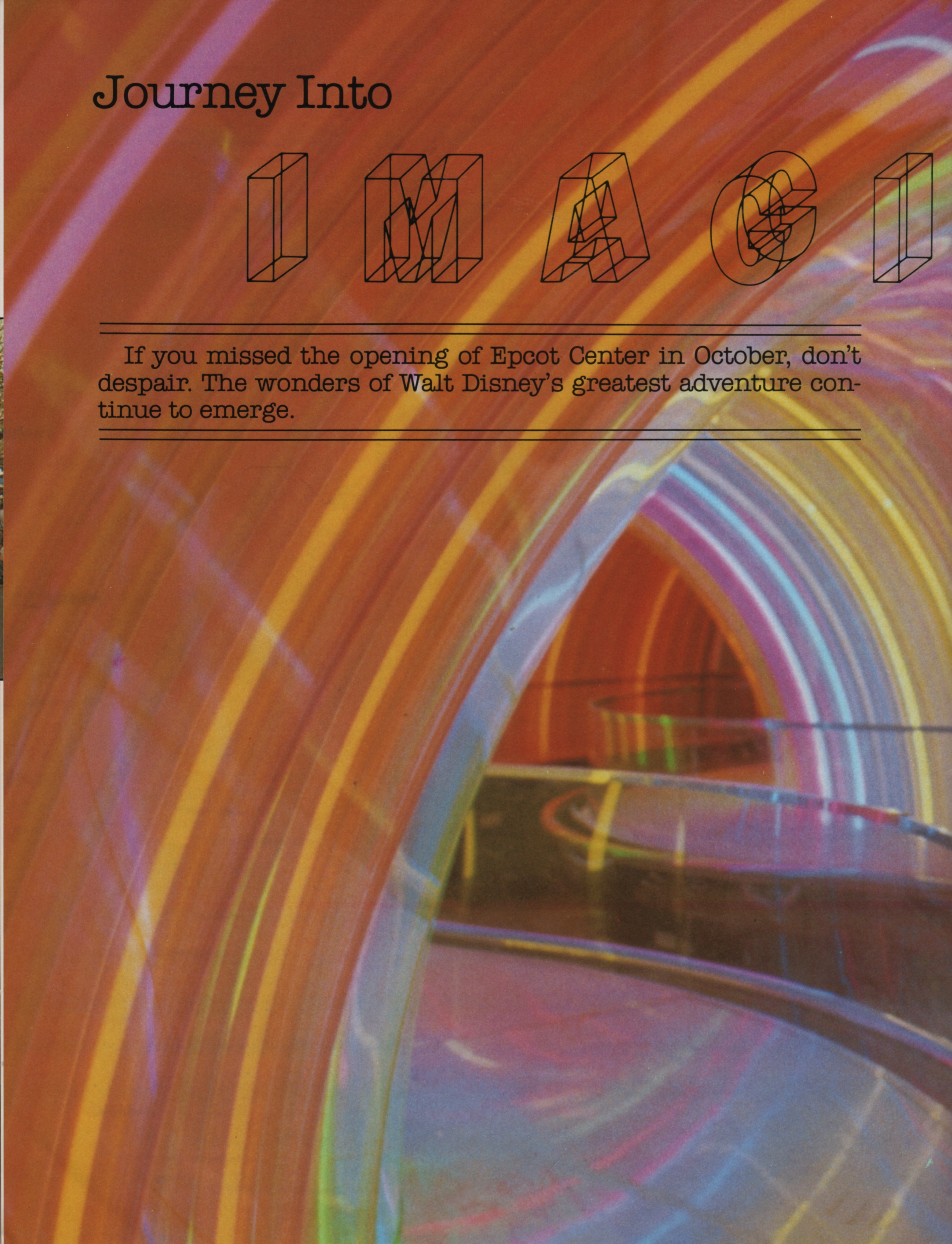


Journey Into IMAGI

If you missed the opening of Epcot Center in October, don't despair. The wonders of Walt Disney's greatest adventure continue to emerge.

NATION

In fact, December's addition to the roster of pavilions there, Journey Into Imagination, presented by Kodak, promises to rank as one of the Disney organization's all-time best, as lively as Magic Kingdom classics like Pirates of the Caribbean and the Haunted Mansion. Here, however, there's not one attraction but three: a whimsical ride-through show with original and ingenious touches that present the very essence of imagination itself; a Disney-designed, state-of-the-art electronic fun house in which you can paint paintings, compose music, conduct an orchestra, star in a movie, and otherwise explore your own imaginative potential; and, last but not least, one of the largest-format and most realistic 3-D films ever produced.

This motion picture, *Magic Journeys*—directed by Murray Lerner, who won an Oscar for his *From Mao to Mozart: Isaac Stern in China*—looks at the world through a child's eyes. It's so realistic that when a fish swims by onscreen, viewers automatically shut their mouths lest the fish swim in. The verisimilitude is the result of a level of technological expertise never before applied to 3-D cinema. The film's 70mm format utilizes film twice the width of that used for most motion pictures. From the opening scene, which depicts a handful of children racing across a meadow and gazing at clouds, to the final shot, the blink of a child's eye, the excitement never palls. You see clouds drifting offscreen right over your head, and watch dandelion spores float through the air and turn first into stars and then into a sun. A kite flown by a child becomes successively a bird, a fish, a whole school of fish, a flock of birds, bird wings, the flying horse Pegasus, a real horse, and finally, a merry-go-round's spirited steed. When the carousel rider grabs for a brass ring, the ring undergoes similar transformations—becoming in turn a moon, a bat, a witch, a mask, and the Sphinx.

Just Imagine It

At The Image Works, an amazing amalgam of electronic devices that Disney's resident wizards developed to beep and blip and turn every color of the rainbow, a visitor has the opportunity to take the creator's role. One device, the Magic Palette, allows each "brush" stroke of a special pen on a special video screen to appear as stripes or polka dots in whatever color that's chosen. The Electronic Philharmonic lets you find out what it feels like to conduct an orchestra: depending on where you move your hands, you can call up the string section, the brasses, or the woodwinds; lower or raise the sound level as you wish; and, at the same time, watch a succession of fanciful notes fly out of the instruments. The Dreamfinder's School of Drama uses a special technique to project your image into prefilmed moving pictures. One of these takes you backward and forward in time, so that you're menaced in turn by prehistoric beasts and by futuristic alien creatures from outer space; another makes you a star in a current TV show; and yet another has you tottering on a precarious rope bridge between two craggy Himalayan mountain peaks.

A highlight of The Image Works is The Sensor (subtitled It Knows You're There), a mazelike arrangement of electronic devices that reacts to your presence in all sorts of wonderful ways. In the Digital Wall, it breaks your shadow into squares and assigns each square a vivid primary color; in the Rainbow Corridor, it assigns every person a color and suffuses the space around him with it as he moves (a five-person family creates its own rainbow); The Sensor's Lumia is a ball that responds to the sounds of a voice with light. And finally, in the Stepping Tones, there is a floor that when trod upon lights up in rainbow colors and emits harmonious musical tones, wails, and beeps; the floor was "orchestrated" by a San Francisco Bay Area composer so that all possible combinations sound pretty wonderful—and the more folks on the floor, the merrier.

The theme of all this, that imagination is something that each and every one of us possesses, is stated most clearly in Journey Into Imagination, the ride-through attraction that gives the pavilion its name. A professorial old gentleman named Dreamfinder presides here with all the benign good humor of Santa Claus himself, while a small lavender dragon named Figment capers and cavorts through three-dimensional sets, showing how dreams and ideas are used in science, in works of art, in the performing arts, and in literature.

The journey begins as a dream-gathering expedition with Dreamfinder, who pilots a quirky 32-foot-long Rube Goldberg-like propellered and pulleyed contraption that snorts and clangs, bounces and wheezes, while it sucks up rainbows, witches and goblins, scientific and mathematical symbols, and such—the stuff of which the most imaginative creations are made—and stows them in the Dreamport, Imagination's storeroom. Here lightning crackles, filing-cabinet drawers burst open and bang shut on cues from the wild sound effects stashed there, musical notes dance and chirp on their perches inside a birdcagelike container, and hands clap inside an oversize theatrical trunk. From the Dreamport, Dreamfinder takes voyagers into the worlds of scientific and artistic creativity, where such raw materials are taken and molded into something new.

In the literature section of the journey, Dreamfinder pounds out a scary story

on a giant typewriter that spews out the letters and words. These describe a nightmarish scene that the visitors, on ride-through vehicles, actually enter. In the performing-arts section, Dreamfinder orchestrates klieg lights, costumes, scenery, and applause into a performance, and Figment waddles around attempting to imitate the dance of a laser-sculpted figure (something like a neon ballerina) who is always just out of Figment's reach. In the art section, Dreamfinder paints a gorgeous mural with a special fiber-optic brush.

In the science observatory, Dreamfinder mans dials and levers designed to interpret aspects of nature that can't be seen with the naked eye—telescopes, microscopes, photographic equipment. Figment gets tangled up in their mechanisms and is squashed and stretched and his movements slowed down and speeded up until he barely knows what's happened to him.

The finale shows off Figment dreaming of his own tomorrows. All around we see his limitless potential as actor, aviator, underwater explorer, mountain climber, and victorious sportsman. The point is that Figment—like every visitor—can be just about anything he or she wants to be. And indeed, at last the guests see their own images projected onto the ribbon of future roles in imagination.

The entire journey seems a nearly perfect complement to Imagination's other elements—particularly The Image Works, where guests get the chance to put their own creative impulses into action—just as it seems perfectly natural that the theme of a Future World pavilion would be imagination, an abstract ingredient so vital to the creative process.

So it may come as a surprise that Journey Into Imagination arrives on the Future World scene a bit late in the game.

Behind The Scenes

"Kodak came to us wanting to be part of Epcot Center about a year after agreements with other sponsors had been formulated," notes Tony Baxter, an important designer on the project. (He also played key roles in the designs of the Big Thunder Mountain Railroad attractions at both Disneyland and Walt Disney World and provided important input for the redesign of the California park's Fantasyland, which will make its formal debut in June 1983.)

"The open areas at the time were Seas, Space, and something that would introduce World Showcase, something that would have to do with people around the world. But Kodak didn't feel that these topics related to their company and suggested that we develop something especially for them. We got together with their creative people and determined that none of the fields in Future World would have existed, or progressed, without people *imagining* a better way."

The Big Three

Even then, the present format didn't develop automatically. As the Disney Imagineers put their minds to the subject, ideas began to sprout like dandelions in springtime.

"We decided we had to answer three questions," continues Baxter. "First, how do you take an abstract like imagination and give it a concrete world? Second, what is it? We wanted to emphasize that [imagining] is something that everyone does. Not only Einstein and Walt Disney, but you, too. We came up with a little formula: we all gather ideas, we all store them mentally, and we all combine them to form new things. The songwriters [the Sherman brothers, who are also responsible for such delightful tunes as "It's A Small World"] went to work and came up with a song that ties the whole idea together, 'One Little Spark.'"

Next the Imagineers had to decide what the world of imagination looked like. "We knew," Baxter explains, "that it was associated with no historical period. Everyone working on the project characterized imagination as comfortable and fun, and we all agreed we had to create an environment that did not alienate anyone."

What they finally came up with was the ride-through attraction full of environments that are at once abstract and somewhat futuristic, but at the same time provide a warm feeling. And to enhance that warmth, the Imagineers set about developing their pair of personable characters.

"Then we figured out places they would like to be or would not like to be. Once we had the characters, that was easy. It was obvious what Figment would and would not do, what Dreamfinder would or would not do."

And there was the task of developing the story line and presenting it in individual sets. At one point the Imagineers considered organizing the show around a series of scenes, each one conveying the essence of a different example of the common human experiences that imagination uses as raw material in its acts of creation—things like fear or love, for example. But there was a problem in that. Baxter explains, "What terrifies one person may not be at all scary to someone else: you love spiders, I hate them."

So the approach that visitors experience today was adopted, and the show is divided according to the disciplines in which imagination is utilized—art, literature, performing arts, and, finally, science.

"Once we had this idea down," Baxter says, "each area was then assigned a distinct emotion or feeling to strengthen and unify that realm. The total effect would take us on a journey not only through the various subjects but through the feelings and emotions as well. Art could potentially provoke a whole range of associations, but we decided—arbitrarily, perhaps—to identify it with beauty. Literature was associated with fear, the theatrical production with dazzle, the scientific group with awe."

An Enterprising Endeavor

These ideas, developed in the course of hours of brainstorming sessions, were put into sketches known as storyboards and incorporated into a short accompanying script, the "treatment." The project designers presented their ideas to the directors at WED Enterprises (the attractions-design arm of Walt Disney Productions), who in turn refined the project-designers' ideas and added their own, plus suggestions from Kodak. Next the storyboards went to a model maker, who made three-dimensional versions of the ride using Styrofoam and black Magic Marker. Then there were more meetings, more refinements; the rough model was modified; and only then was a very detailed one-inch-scale model created. When both Kodak and the two groups at WED were satisfied with that, the construction blueprints were drawn up.

It was a long process, and years passed between the time that Kodak expressed an interest in participating in Epcot Center and the opening of the full pavilion this December. Six designers helped the project through its incubation period, and literally thousands eventually participated. The scope of the endeavor is especially impressive when you think of how many decisions and how much technical know-how were involved in even the smallest detail, and you might think that you yourself could never in a million years create anything of such magnitude. But think again—and remember the message presented during the Journey Into Imagination.

As Tony Baxter says, "Imagination is a thing that is free for all. If you're human, you've got it. People look at Epcot Center and say, 'I could never do that.' But there were a lot of steps on this project, and if you take just one of those steps, you really could. Every part of the Imagination was done by many individuals. And every part of Epcot Center. And it all began with just that one little spark." ☐

Disney Gift Guide

Good Giving For Yuletide And Year Round

by Anne Coppinger

At holiday time seasonal gift giving is in the forefront of everyone's mind. If the only things your friends covet for Christmas are a couple of new front teeth, the shops at Disneyland and Walt Disney World may have some difficulty filling the bill, but if your gift list allows for a wider choice of potential presents, the packed shelves at either Disneyland or Walt Disney World offer a dazzling variety of imaginative gift items.

Disneyesque gifts vary from the wonderfully whimsical to the surprisingly practical, from decorative to deliciously digestible. Furthermore, the especially festive seasonal atmosphere at either Disneyland or Walt Disney World adds an air of holiday shopping delight that simply can't be duplicated at any conventional shopping mall or department store elsewhere in the United States.

It's important to note, however, that Christmas shopping represents only a small fraction of the purchasing opportunities that exist all year round at Walt Disney World and Disneyland—to say nothing of Disney-related products that are available by mail. This year-round bonanza of shopping opportunities is, therefore, available even to those with no immediate plans to visit either Disneyland or Walt Disney World. The extensive Walt Disney World mail-order program brings the best shopping in the World right to your own hometown, and this opportunity should be of special interest when you make your Christmas—or other holiday—shopping plans for next year.

What follows is a sampler of Disney merchandise that we hope will stir your acquisitive instincts. We can't guarantee that everything listed here will be available at the time of your specific visit, but we're sure you'll certainly find more than enough to make even Uncle Scrooge stop frowning.

A Man's World

For workaholic executives—Make desktops gleam with beautiful ornaments of quartz, glittery geode, and agate (*Frontier Rock Shop, DL*).

Pipes for pops—Aah, the comfort of a soft chair, warm slippers, and a good smoke! An inexpensive briarwood pipe, a medium-priced carved clay pipe, or an elegant hand-carved Meerschaum and a pouch or tin of aromatic tobacco (Paladin Black Cherry, Borkum Whiskey, Toasted Cavendish, or Mellow Peach) make lounging heavenly (*Tobacco Shop, both parks*).

Western wear—Leather belts, fancy buckles, satin neckerchiefs, and bandannas match even an urban cowboy's most Western mood (*Frontier Trading Post, both parks*).

MICKEY MOUSE

En garde—Even the man who has everything probably doesn't have his own Spanish sword. Steel blades make these beauties gleam (*Arribas Brothers Toledo Arts, WDW Village*).

Keep your hat on—Start with a sombrero in black, red, or gold (*Plaza del Sol Caribe, WDW*) and add a bowler, a top hat, a tweed cap, or a fedora (*Marché aux Fleurs, Sacs et Modes, DL*). For the truly adventurous, try a pith helmet (*Colonel Hathi's Safari Club, WDW*). The Magic Kingdom Club Travel Center can make arrangements if your favorite adventurer decides to take you, and his or her helmet, on a real safari.

A mug for all seasons—Engraved crystal mugs (*from shops operated by Arribas Brothers in both parks*) and pewter steins and mugs (*Lafitte's Silver Shop, DL*) lend a little luxury to liquid refreshment.

Top priority—An unusual stocking stuffer: Colonel Ichabod Conk's Scalp Sauce for the Balding Man. It is "guaranteed not to grow your hair, but to make you feel so good you won't care" (*Frontier Trading Post, DL*).

Shaving gear—Remind him of the time when a shave and a haircut cost two bits. A nostalgic shaving mug, brush, and soap can turn back the clock to the good ole days (*Harmony Barber Shop, WDW*).

Shop Talk For Women

A kitchen cornucopia—Ceramic and copper cookware, espresso pots, and newfangled cheese slicers and butter curlers are the stock-in-trade at *Le Gourmet* in *Disneyland* and *Yankee Trader* in *Walt Disney World*. There's also a large crop of cookbooks: *Le Gourmet* features books with a Southern flavor, while shoppers at *Yankee Trader* favor books on bread, cooking in clay, and other special culinary interests. Disneyana lovers are not forgotten—Mickey cookie cutters may also be found among the stock.

A little romance—How romantic and sweet: silver roses to make a sterling bouquet (*Silversmith, WDW; Lafitte's Silver Shop, DL*), French perfume in a crystal atomizer (*Mlle. Lafayette's Parfumerie, WDW; Mlle. Antoinette's Parfumerie, DL*), and Godiva chocolates (*Candy Shop, WDW Village*).

Ooh la, la, la mouse—She'll adore a stylish top embroidered with the familiar face of our female mouse, Minnie! (*Emporium, both parks*).

Soaps aplenty—Over 100 varieties (name and initial soaps, goat's milk, mink oil, old-fashioned milled soaps, soaps imported from France and England) make for the most exotic soaks (*Sachet In, WDW Village*).

Rings on her fingers—There's sure to be something to suit every taste in the tremendous selection of jewelry. Among the gems are: 14-kt. gold charms in likenesses of the most popular characters (*Uptown Jewelers, WDW; Rings & Things Jewelry Shop, DL*); sterling-silver reproduction jewelry (*One-of-a-Kind Antiques, DL*); American Indian turquoise items (*Frontier Trading Post, DL*); and cultured pearls and jade from China (*Far East Imports, DL*).

A hot cup on a cold day—Nothing warms a body better than a mug of steaming coffee. Have a cup of Dutch Chocolate, Mocha Java, or Vienna Cinnamon with breakfast in bed. There are some 15 blends in all from which to choose (*Gourmet Pantry, WDW Village*).

You oughta be in pictures—As a special gift for photo-toting grandmothers, why not get the gang together for a group shot in old-fashioned garb (*Polaroid Camera Center, both parks; Lillie Langtry's, WDW Village*)? Or, for an unusual variation, pose for a silhouette (*The Shadow Box, WDW; Silhouette Studio, DL*).

Walt Disney storyteller
Disney Songtape
Read-Along Lyrics
24-Page Color Book
24 Page Read-Along Illustrated Story Book
The Best of Disney
Volume One
See
Hear
Read
A collection of musical highlights from Disney film favorites

Child's Play

Rub-a-dub-dub—Put your kids in the tub with finger-paint soap, or soap shaped like French fries or teddy bears (*Sachet In, WDW Village*), and windup bath toys (*Toys Fantastique, WDW Village*). These items make bath time so entertaining that you won't hear a peep of complaining even if they "took a bath just last week!"

A model child—Ships, planes, and cars are among the many wooden and plastic models that will keep a youngster's mind and hands active on dreary winter days. There are even wooden models of dinosaurs (*Toys Fantastique, WDW Village*).

Oh, you beautiful doll—Kids and collectors alike revel in the extensive selection of dolls at the parks. There are porcelain dolls, violet-eyed Pierrots and cloth clown dolls, and apple-face dolls (*Tinker Bell Toy Shop, DL*). *The Emporium (DL)* stocks Effanbee dolls of John Wayne and Mae West, and other dolls from renowned manufacturers in the United States and Europe. The dolls representing famous figures from American Colonial life, such as Ben Franklin, Betsy Ross, and a Yankee peddler, are also enchanting (*Heritage House, WDW*).

Outfits for adventures—Would-be cowboys, Indians, and pirates love to dress the part. Pint-size cattle rustlers wear their frontier rifles, cowboy hats, and holster sets (*Davy Crockett Arcade, DL*) with great pride, while Indian warriors prefer little-brave outfits, headdresses, tom-toms, and rubber war axes; Indian princess outfits are also sold (*Indian Trading Post, DL*). If your child's fancy wanders seaward, try a pirate hat, a Jolly Roger flag, and a pirate map (*Pieces of Eight, DL*).

I feel pretty—Your favorite little girl will look like a dream in her Minnie Mouse, Alice in Wonderland, or Snow White dress (*Tinker Bell Toy Shop, both parks; Village Character Shop, WDW Village*).

Food with character—It tastes even better when it's served on character plates, accompanied by milk in a character mug (*Disneyana Shop, DL*).

March of the toy soldiers—An unusual variety—British guards, Confederate and Union soldiers, knights in armor, and Turks—is immortalized in metal miniatures (*Tinker Bell Toy Shop, DL*).

The better to 'ear you with—With Mickey Mouse ears embroidered with their names, perhaps the children will hear next time they're called to dinner (*available at many shops, including Emporium, DL and The Chapeau, WDW*).

A timely present—Get them a character watch and they'll be on time for important dates. Alice in Wonderland, Snow White, Cinderella, Mickey, Donald,

Mail-Order Mickey

To order items sold in Walt Disney World by mail, write:

Mail Order Department
Walt Disney World
Box 40
Lake Buena Vista, FL 32830

Or call 305-824-4718. Fragile items will not be shipped.

Disneyland

the Fox and Hound, Goofy, and Minnie all spin their arms around the dial (*New Century Clock Shop, both parks*).

Bookworms' delights—Children's classics as well as assorted teaching books and records are the beginnings of a personal library (*Story Book Store, DL*).

Cars aplenty—Miniatures, that is! Kids can create living-room traffic jams with a variety of small, die-cast cars, French-made antique reproductions (*both from Emporium, DL*), and remote-controlled autos, boats, and trucks (*Tinker Bell Toy Shop and Character Shop, DL*).

A stuffed menagerie—A veritable zoo of plush Disney characters—Mickey, Minnie, Donald, Lady, Chip, Dale, Bambi, Thumper, Jiminy Cricket, and Dumbo—brings Disney adventures home for children (*Tinker Bell Toy Shop, both parks*). Big Al, from the Country Bear Jamboree, and Figment, a mascot of Journey Into Imagination at Epcot Center, are also available (*Village Character Shop, WDW Village*).

For kids at heart—An infinite bounty of memorabilia—Mickey Mouse phones and talking alarm clocks (*New Century Clock Shop, WDW*), nine variations of Disney-themed tree ornaments, china character figurines (*Emporium, both parks*), Disneyland Wedgwood plates (*Disneyana Shop, DL*), even Big Al cookie jars (*Wilderness Outpost, DL*)—inspires wide-eyed joy and wide-mouthed giggles in Disney buffs of all ages.

Other Trifles And Trinkets

Fit for a king—For a mere $7,500, you can own a music-box replica of the Taj Mahal. If it's out of stock, don't worry—it can be ordered for you (*The Magic Carpet, WDW; Pottery Chalet, WDW Village*).

Caught out in the cold?—Warm up with a woolly blanket (*Pendleton Woolen Mills Store, DL*).

Live it up—Memorable moments are more so when celebrated with Dom Perignon and other fine French champagnes (*Village Spirits, WDW Village*).

Winning athletic attire—Running stars wearing Donald Duck or Mickey Mouse suits will smile all the way to the finish line. Put a little bounce into your game with Mickey Mouse golf and tennis balls (*Emporium, DL*).

Crystal clear—Picture a $30,000 Lalique crystal table in your parlor—absolutely breathtaking (*China, Crystal & Silver, WDW Village*).

Checkmate—Face your opponent squarely with a chess set of sterling silver, carved wood, or Wedgwood Jasper (*The King's Gallery, WDW*). ☐

Shopping Epcot Center

Take home a special souvenir from Future World's Journey Into Imagination – the bronze Dreamfinder and Figment at left are available for $200 at The Centorium.

A plush "King George" (right), in full regalia with crown, cape, and scepter, can be yours for $2,000 at The Toy Soldier in the United Kingdom pavilion in World Showcase.

Adorn your mantelpiece with this ceramic elephant (left). It's $1,350 from the Royal Doulton shop in the United Kingdom pavilion.

From the Kitchen Kabaret in The Land pavilion in Future World: Mr. Banana ($6), Mr. Tomato ($20), Mr. Broccoli ($20), and Mr. Eggplant ($22). All available at The Broccoli & Co.

QUITE A CHARACTER

Marilyn Beck Interviews Chip And Dale

Sometimes the best things come in the smallest packages, and Chip and Dale certainly prove the rule. Featured character actors from Walt Disney Studios, Chip and Dale have been making us laugh for 39 years.

I met them at their treetop penthouse in Weyerhaeuser Towers, where we chatted over hazelnut mousse and herbal tea. I spoke plain—they spoke in italics.

Tell me, are Chip and Dale your real names?

C: *Bob and Ray were already taken, and it was either come up with a catchy name or back to the family furniture business.*

D: *Anyway, French and Provincial just didn't seem to have the same ring.*

Is it true you started out in the circus?

C: *You've really done your homework. Yes, Dale and I had a high-wire act. We raced across high-voltage lines without a safety net. A real great gimmick!*

Chip, how did you two get your break in Hollywood?

C: *Well, Dale and I were in the Army, W.W. Two, the big one. It was 1943. That great Disney star, Pluto, was filming on the base. We were off duty at the time and grabbing a snack…*

D: *We were cracking nuts with the cannon.*

C: *Quit interrupting. I'm telling the story. Anyway, Pluto just happened to be there, in the way actually. They got the whole thing on film and the next thing you know* Private Pluto *was in the can and we were contract players at Disney!*

That's an incredible Hollywood story. Almost like Lana Turner.

C: *It wasn't like today. We really worked for peanuts then.*

D: *Acorns, actually. But we soon said nuts to that and started to get to the big time.*

When did you two start working with Donald Duck?

C: *That was Walt's idea. We've done a few pictures with Donald. The first was* Chip and Dale *in 1947. That guy is really quackers, always a cutup on the set.*

D: *They usually feature us as the feisty but lovable chipmunks that constantly pester Donald. You could call it chipmunkey business. Great fun.*

You sure have a lot of fans. Is it true that your popularity put you into comics?

C: *Sure was!! In 1953 Walt published our first comic book. It sold so many copies that by 1956 we were regulars on the comic book scene. Even today, twenty-nine years later, kids can read our latest adventures.*

D: *They even talked to us before they finally signed Harrison Ford for* Raiders of the Lost Bark, *but our tight schedule made it impossible.*

One last question. Rumor has it you two were seen dining with former president Jimmy Carter—does this mean a political future?

D: *Two scoops of Macadamia Madness at Baskin Robbins?*

C: *Shh—let me handle this—we knew President Carter for a long time before he ever entered politics, back when he was just a peanut farmer. This is a crazy world—people see you talking to someone and the next thing you know the gossip columns say you're in politics. We were really just checking on the current crop.*

Chip and Dale, I don't know how to thank you for being here today. It's been a real pleasure to have two of Disney's best-known character actors here to talk to their fans.

C: *Just send almonds.*

D: *Cashews are good, too.* ☐

FILM CLIPS

“Tex” And “Never Cry Wolf”

by Leonard Maltin

Something exciting is happening at Walt Disney Productions. Just take a look at the studio's newest movie releases: *Tex* and *Never Cry Wolf*.

Tex is an honest, contemporary look at a teenage boy who's trying to find himself. *Never Cry Wolf* is a highly charged drama about a young man's confrontation with nature. Both are based on well-known, critically acclaimed novels and are directed by important young talents in Hollywood. Both follow in the footsteps of Walt Disney himself.

Few people appreciate that Walt was the most daring moviemaker of all. Taking chances was the hallmark of his career. His colleagues and competitors told him not to make a feature-length cartoon; he did, and it was *Snow White And The Seven Dwarfs*. They told him to make “another *Snow White*.” Instead he came up with something new and different called *Fantasia*. His closest advisers told him not to bother with nature movies; he ended up with a shelf full of Academy Awards for such true-life films as *The Living Desert*. And so it went.

Walt never made his movies for children alone; he strove for entertainment that everybody could

enjoy. Now more than ever, the studio's latest pair of major pictures points to the *true* Disney tradition: a reputation for fresh ideas built on a foundation of quality.

GROWING UP IS HARD TO DO

Perhaps the studio's biggest coup was acquiring the rights to *Tex*, the latest novel by best-selling "young adult" author S. E. Hinton. Although her four books have sold over ten million copies, Disney is the first Hollywood studio to bring her work to the screen. Hinton has a rare gift for communicating with teenagers in their own language and writing about things that are on their minds. According to Charlie Haas, who adapted *Tex* for the screen, "Hinton's world is not a sugarcoated fantasy land. The characters have emotional problems that don't always go away."

Director Tim Hunter says the marriage of Disney and Hinton is "a lucky convergence that compromises neither the book nor the studio's high standards for family entertainment."

Best of all, Susan Hinton is enthusiastic about the movie. "I'm a traitor to my profession," she says, "but I like the screenplay. It sticks to the book, and a lot of dialogue is mine. It's been a wonderful experience."

One avid Hinton fan is teenage actor Matt Dillon, who was director Hunter's only choice for the leading role in *Tex*. Dillon has risen to great popularity through such films as *Little Darlings* and *My Bodyguard*, but *Tex* is his most ambitious role to date, and he plays the part quite well —even submerging his New York accent in a mild Oklahoma dialect.

Tex is a film without fireworks or fanfare. It's a straightforward story about two teenage boys, 15 and 17, who have to fend for themselves in a small Oklahoma town. Their mother died years ago, and their father

spends his time on the rodeo circuit—failing to contact them or send living expenses for months at a time. Older brother Mason (played by Jim Metzler) takes responsibility for raising Tex and keeping the household together while pursuing a goal of playing collegiate basketball.

There isn't much direction to Tex's life... and there's precious little self-esteem. *Tex* is about this young boy's coming of age and the often bewildering process of growing up. It makes for a moving and inspiring film that critics have universally praised.

Never Cry Wolf is a very different kind of story. The leading character, unlike Tex, knows what he's after—and, if anything, is obsessed by it. He's a biologist who's determined to find out why wolves in Western Canada are slaughtering caribou in unexplained attacks. There's only one way to learn the truth, and that's to live with the wolves ...which he proceeds to do for the length of a grueling and revealing Arctic summer.

The character of the naive young biologist is based on Farley Mowat, who wrote the book *Never Cry Wolf*. Mowat is one of Canada's best-known authors, with more than 25 books to his credit. He describes himself as "a storyteller... a reincarnation of the Norse saga men, and like them, my chief concern is with tales of men and other animals living under conditions of natural adversity." *Never Cry Wolf* was based on his actual experiences living with wolves in the Canadian North Country.

Obviously, filming this kind of story would provide unique challenges for any creative team. The Disney studios signed on a triumvirate of experienced producers (Lewis Allen, Jack Couffer, and Joseph Strick) and Carroll Ballard to direct. Ballard became one of the most sought-after directors in Hollywood after his feature-film debut with *The Black Stallion* several years ago. Judging from that film's extraordinary visual beauty and its feeling for human interaction with animals, no one could have been better suited to the job of bringing *Never Cry Wolf* to the screen.

The actor chosen to star in this film had to be special, too, because he would be forced to endure great loneliness on location in the Arctic and Western Canada (there are only a few other speaking parts in the script) and to put himself through severe physical rigors, not the least of which was dealing with the incredibly cold climate. Mere existence was no small accomplishment.

The producers chose Charles Martin Smith, best remembered as Toad in the original *American Graffiti*, and apparently they chose well. Smith now describes his nearly three-year association with *Never Cry Wolf* (from the film's inception to post-production) as "a life-changing experience. If I had to do it over again, I would without hesitation." This in spite of having to dive into frozen lakes, run naked with a herd of caribou, and endure all sorts of hardships on- and offscreen.

A STAR ENDURES

"I really don't enjoy physical discomfort," Smith says, "but I've always prided myself on my ability to do these kinds of things. Also, I was much more closely involved with this picture than I have been with any other film. Not only acting, but writing, editing, and the whole creative process. Carroll Ballard is one of the best American directors. Working with him has been incredible."

Like S. E. Hinton, Farley Mowat is delighted with the screen adaptation of his work. "Writers have a fallacy that the way they wrote it is the way God intended it to be filmed," he says. "The movie can depart one hundred miles from dead center and still be valid." What counts most to him is the finished product, which tells a good story and, moreover, "stands a chance of changing, if only to a minute degree, the way we look at ourselves in relation to the rest of animate creation."

Mowat and Hinton have one other thing in common: they both played small roles (Mowat a cantankerous innkeeper; Hinton, a schoolteacher) in the screen versions of their stories. Says the ebullient Mowat, "I've been acting all my life, but this is the first time I've been paid to do it."

If the authors of *Tex* and *Never Cry Wolf* are pleased, audiences—and even critics—will surely feel the same. After all, quality and integrity have been what have always made the Disney name synonymous with great movie entertainment. □

Matt Dillon

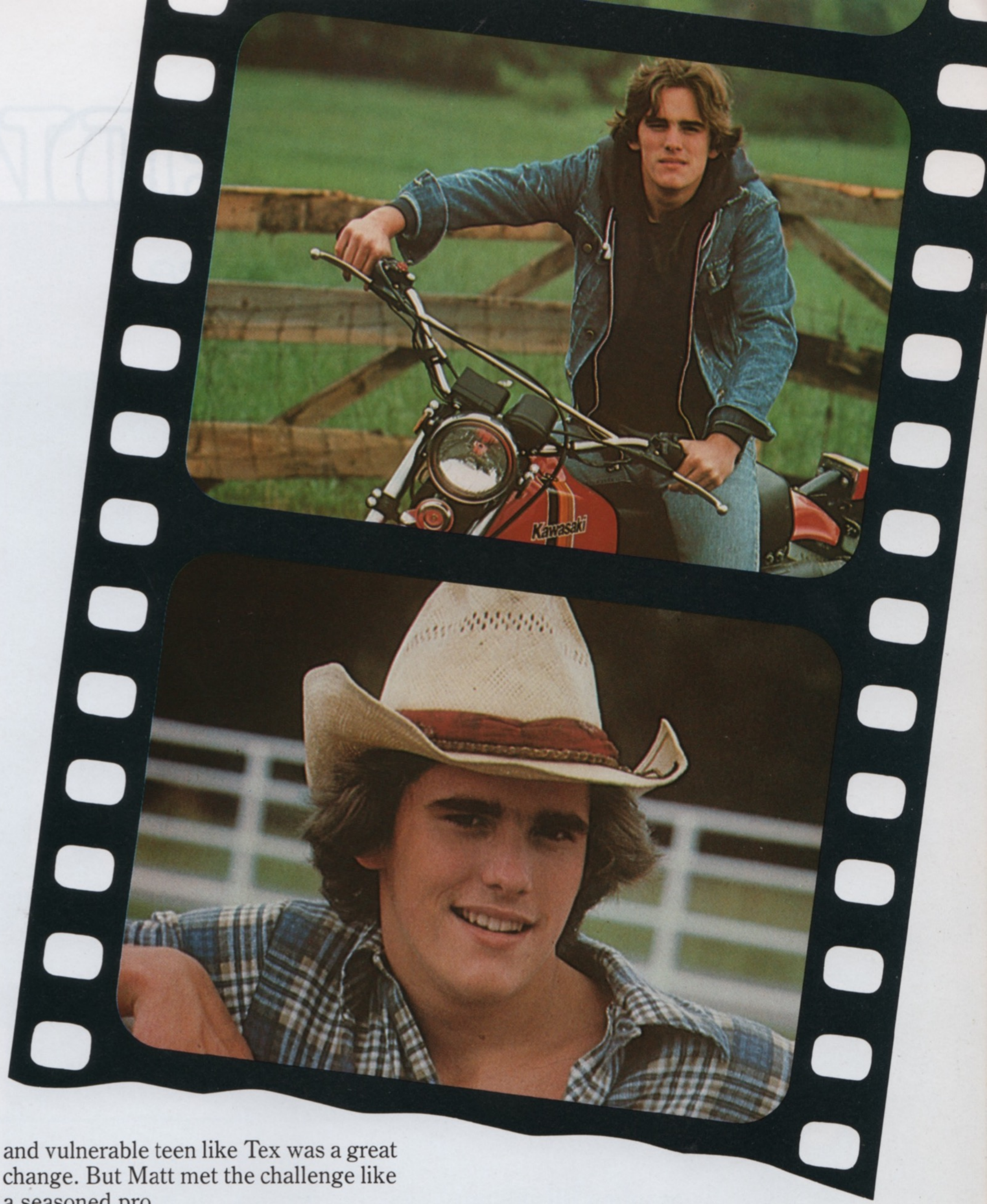
by Eve Ronan

"People are always asking me, 'How did you get into the movies?'" says 18-year-old Matt Dillon. "Would you believe I wasn't even trying? I was running down the hall in junior high and a man stopped me. He asked if I wanted to try out for a movie. I thought he was from the TV show *Candid Camera* putting me on. But he turned out to be a casting director, looking for tough-looking kids for the movie *Over the Edge* (1979). So I tried out, and amazingly, I got the part."

After that terrific transition from real life to "reel" life, Matt's newfound acting career took off like a rocket. He tried out for a juicy part playing Kristy McNichol's boyfriend in *Little Darlings* (1980). Matt got the part, the movie was a big hit, and a teenage star was born.

Major roles in *My Bodyguard* (1980) and *Liar's Moon* (1982) followed. But in more ways than one it was Matt's first role that took him "over the edge" and into a new life.

While Matt was working on that first film, he talked a lot about his favorite author, S. (for Susan) E. Hinton. "Even kids who don't like to read, read Hinton's books. You ought to check them out," he told Tim Hunter and Charlie Haas, who wrote *Over the Edge*.



TEX APPEAL

Hunter and Haas took Matt's advice. They especially liked one of her books called *Tex*. Hunter convinced the Disney studios to let him direct a movie of *Tex*, and then Hunter promptly cast Matt to play the lead.

Dillon was delighted and surprised when he landed the part, but author Hinton was shocked.

"To tell you the truth, at first I couldn't imagine Matt as Tex," she says. "I thought, 'He's a New York kid. How is he ever going to play a fourth-generation cowboy?'

"Well, I was wrong. Matt learned fast—how to ride a horse, how to talk like an Oklahoma boy, *everything*. Now he's so much the way I think of Tex that I started to cry when he did the scene in which his brother, Mason, sells his horse. I wanted to yell, 'Don't do that to this kid! He's had too many bad things happen too fast.' Then I remembered it was a scene that I had written, and Matt was bringing it to life."

In his other films Matt had always played tough guys. Playing a sensitive and vulnerable teen like Tex was a great change. But Matt met the challenge like a seasoned pro.

"If you're an actor, you've got to find the character inside yourself," he explains. "For *Tex*, I thought back to the way I was when I was sixteen. I was confused and scared, but I hid it by taking crazy chances. I went through stages where I felt I had to do what everyone else was doing or I'd be left out. But then I'd have to pull back and ask, 'Hey, what will going along with the crowd do for me, or *to* me?'

"But getting across Tex's loneliness was harder. Tex only has Mason. He has a horse he loves, but Mason has to sell it. I've never been lonely. I've got a big family to lean on."

A lot has happened to Matt since that magical day when he was discovered for the movies. And his dynamic combination of looks, talent, and good common sense should take him far.

"I want to do the best I can. But now that I know I can act, I feel more secure," Matt says. "Before I got involved with acting I didn't know what I was going to do with my life. I was hanging out, killing time, scared of coming to terms with what I was going to do. That's a big problem for teenagers, and they really worry about it."

ALL IN THE FAMILY

Matt lives in upstate New York with his parents, four brothers, and one sister. You'd think that eight would be enough. But Matt's family also includes six cats, a bunch of raccoons who drop in for meals, and the local stray dog.

With the excellent reviews he's gotten for *Tex*, and his upcoming roles in Francis Ford Coppola's *The Outsiders* and *Rumblefish*, it seems the sky's the limit for this shining new star. But will success spoil Matt Dillon?

"I doubt it," he says calmly. "I like living at home and being with my brothers and my friends. They know all that teenage heartthrob stuff that's printed in the magazines is a lot of hype. That's how I keep my head straight and my feet on the ground, by being with people who know who I really am."

BEHIND THE

Les Chefs de France

by Stephen Birnbaum

A great deal has been written about Epcot Center being the realization of Walt Disney's greatest dream. As an accomplishment of unusual vision and creativity, Epcot Center has been widely lauded for the entertainment and educational aspects of Future World and World Showcase. But far less has been said about a far simpler—but no less delectable—subject: the extraordinary quality of the Epcot Center food.

On the 100 acres surrounding the World Showcase Lagoon, more than a dozen restaurants of dazzling international variety offer an incredible spectrum of special dishes. Among these eating places are restaurants organized and operated by some of the most famous restaurateurs in the world. For example, Alfredo DeLelio of Rome is sponsoring the *L'Originale Alfredo di Roma Ristorante* in the Italy showcase. Diners here have the opportunity to taste the famous Fettucine all' Alfredo, a dish that is one of the world's most delicious. In Rome diners flock to the *Ristorante Alfredo all' Augusteo* for this pasta favorite, which is made fresh daily at World Showcase.

Mexican specialties are featured in the Mexico pavilion's beautiful hacienda-style restaurant, the *San Angel Inn*. Here truly authentic Mexican food is prepared by chefs trained at the famous Mexico City restaurant of the same name. At the *Mitsukoshi Restaurant*, in the Japan showcase, guests are seated around 20 teppan tables, where Japanese chefs work their wizardry on beef, poultry, seafood, and vegetables.

But, appropriately enough, the single brightest culinary star at World Showcase—and perhaps in all Walt Disney World— shines at the France pavilion.

The most important eating establishment in the French corner of World Showcase is called *Les Chefs de France*, and its name is more than mere invention. The restaurant's menu is the creation of three of France's leading gastronomic lights— three-star chefs Paul Bocuse, Roger Vergé, and Gaston Lenôtre. Even if one traveled to France, it would be impossible to enjoy the combined culinary talents of these three giants of the kitchen, because they function quite independently within their own land.

Les Chefs de France marks the first time that these three famous French chefs have combined to run a restaurant together in the United States on a long-term contract basis. Bocuse and Vergé are world renowned as two of the prime innovators who've made *nouvelle cuisine* a worldwide gastronomic vogue. In its simplest terms, *nouvelle cuisine* is a reflection of general dining tastes moving away from the classic French style of cooking, which includes great amounts of heavy cream, butter, and resultantly rich sauces. Today *nouvelle cuisine* is more or less the rule in most of the finest restaurants of France, and it will be the foundation of the menu here as well.

These three famous chefs have done more than merely create a menu for Les Chefs de France. Their agreement with Epcot Center provides for at least one of the trio to be in residence at least one week each month, so that the quality of the restaurant's cuisine and service will remain at the highest level. Also interesting is the fact that the menu has been designed to make use of products and produce that are readily available in Central Florida.

The lunch menu at Les Chefs de France is somewhat simpler (and less expensive) than the dinner menu. Fish soup with tomatoes and saffron, chilled lobster and garden vegetables in mayonnaise, salmon soufflé with tarragon and white butter sauce, and small dumplings served in a pastry shell are complemented by French cheeses, freshly baked French bread, and luxurious pastries.

At dinner more complex dishes that require extra time to savor are more often the rule. Chilled veal pâté, beef braised in burgundy wine, and fresh grouper fillet baked in lobster sauce are among the many notable taste treats. An à la carte menu contains a choice of appetizers, soups, main courses, and delectable desserts, while table d'hôte dinners combine a variety of taste sensations for a single fixed price. There's also a very modestly priced children's menu for diners under 12 years of age.

The wine list is as fiercely French as the food. Prices range from $1.50 for a glass of red wine (it's Paul Bocuse's own label) to $73 for a huge magnum of classic Pommery champagne.

Considering the culinary talent that has been brought to bear on the Les Chefs de France menu, the prices are surprisingly reasonable—a complete dinner, including a reasonably good bottle of wine, should cost each diner just about $25 on the average—hardly inexpensive, but certainly among the best values available anywhere for cuisine of this high style. But perhaps best of all is the fact that the prices at Les Chefs de France are considerably lower than similar dishes cost at these great chefs' home bases. Even better, you don't have to pay the transatlantic air fare. □

CLUB BENEFITS, AND SPECIAL VALUES

When you're a member of the Magic Kingdom Club, there's always something special happening. And not just for you, either—but for your entire family. Club membership entitles you to a wide variety of reduced admission prices, vacation plans, benefits, and special tours at both Disneyland in California and Walt Disney World in Florida, and at Howard Johnson's motor lodges and for National Car rentals all across the United States and abroad. For details, check all the charts and tables on these four "benefits" pages.

Here's a rundown on several of the travel benefits of special note. For the full story on any of these, contact your Club Director at work or the Magic Kingdom Club Travel Center at P.O. Box 600; Lake Buena Vista, FL 32830 (305-824-2600); or if you live closer to the West Coast, at P.O. Box 4180; Anaheim, CA 92803 (714-520-5000).

When you're ready to make a reservation, it's best to telephone instead of writing, because the availability of accommodations changes constantly—and rapidly. Incidentally, the phone system at the Travel Centers is specially designed to cut down on your long-distance phone costs. Instead of answering and putting you on hold, it lines up incoming calls on a first-come, first-served basis, *but lets the phone keep on ringing.* If you do decide to write to the Travel Center, be sure to include your chapter number.

Always plan as far in advance as possible. The Travel Centers recommend that for the best chance of obtaining the vacation plan on the dates of your choice, reservations should be made not less than six months in advance. And don't ever leave home without your Magic Kingdom Club membership card: *It must be presented upon registration or purchase to qualify for the vacation plans, benefits, and special values described on these pages.*

WALT DISNEY WORLD PASSPORTS

As members of the Magic Kingdom Club, you and your family are entitled to special prices on Three-Day and Four-Day World Passports for Club members – the lowest prices available. Add the discounts available to you and your family because you are Club members, and the special values become truly outstanding.

Four-Day World Passport

The one price includes four days' admission to and unlimited use of all adventures and attractions in both the Magic Kingdom and Epcot Center, as well as use of the transportation system throughout the Walt Disney World Vacation Kingdom. It is good indefinitely and doesn't have to be used on consecutive days.

	General Public	**Club Members**
Adult	$45.00	**$41.00**
Junior (ages 12 through 17)	$42.00	**$38.00**
Child (ages 3 through 11)	$36.00	**$32.00**

Three-Day World Passport

The single price includes three days' admission to and unlimited use of all adventures and attractions in both the Magic Kingdom and Epcot Center, as well as use of the transportation system throughout the Walt Disney World Vacation Kingdom. This ticket does not have to be used on consecutive days and is good indefinitely.

	General Public	**Club Members**
Adult	$35.00	**$32.00**
Junior (ages 12 through 17)	$33.00	**$30.00**
Child (ages 3 through 11)	$28.00	**$25.00**

There's a **one-day ticket** whose price includes one day's admission and unlimited use of all adventures and attractions in either the Magic Kingdom or Epcot Center. (Unlimited use of the WDW transportation system is included with the Magic Kingdom ticket.) Cost for Magic Kingdom Club members is $14 for adults, $13 for juniors, and $11 for children. The general public pays $15, $14, and $12 respectively.

VACATION ADVENTURES,

Vacationing At The Vacation Kingdom

One of the best ways to see Walt Disney World is on one of the vacation plans the Magic Kingdom Club has been offering for the last few years. For a single price per person, you get not only lodging but meals, recreation, and all the special activities that can possibly be crammed into a single holiday.

The all-inclusive **World Vacations** offered by the Club have a reputation for being among the best travel vacation plans anywhere. They include a choice of literally dozens of restaurants at mealtimes, and such other diversions as water sports, golf on any of three superb courses, tennis, and visits to two of the most compelling attractions on earth—Epcot Center and the Magic Kingdom. All plans include your choice of luxury accommodations, and the famous breakfast and dinner shows.

The original five-night World Vacation plan has been supplemented by four-, six-, and seven-night plans. The four-night stay is a Club exclusive.

Prices start as low as $464 per adult, double occupancy.

If travel budgets are tight, take a look at the **Village Holidays** and the **Family Getaways**. Village Holidays feature family-size accommodations at hotels in the Walt Disney World Village Hotel Plaza for three, four, and five nights. The plan price, which begins at $185 each for two adults, includes admission both to the Magic Kingdom and Epcot Center and unlimited access to all adventures and attractions, plus coupons for lunches and dinners.

Family Getaways, an even thriftier vacation option, include nearby off-property accommodations for three or five nights, admission to both the Magic Kingdom and Epcot Center (including unlimited access to all of their attractions and adventures), and all at prices starting as low as $117 per person double occupancy off-season.

Looking for a more relaxing vacation? Look no further than the **Camping Jamborees** offered at Fort Wilderness Resort. This 640-acre, canal-crossed expanse of cypress and pine, laced by pleasant roadways, ranks among the most delightful campgrounds in this country. If you don't have your own recreational vehicle, Walt Disney World will rent one to you, complete with air conditioning and color TV—plus a fully equipped kitchen and maid service. These four- and six-night plans also include admission to both the Magic Kingdom and Epcot Center and unlimited access to all their adventures and attractions, with a selection of coupons for dining and recreation. Prices begin at $167 each for two adults.

WHY STOP NOW?!

The benefits of membership in the Magic Kingdom Club don't stop at the borders of the Magic Kingdom or Epcot Center. Remember that there's still more in the Walt Disney World Vacation Kingdom waiting for you to explore—27,000 acres in all! And your Club benefits are traveling right along with you to make it easier on your vacation budget.

River Country

The watery playland that's everybody's dream of a perfect, old-fashioned swimming hole—plus a whole lot more—is available at a special admission price for Club members. (Summer hours at River Country are 10 A.M. to 5 P.M.)

	General Public	**Club Members**
Adult	$7.00	**$6.25**
Child (ages 3 through 11)	$4.75	**$4.00**

Discovery Island, an 11½-acre natural marvel full of exotic birds, is also available to Club members at a discount with the purchase of a special combination ticket including River Country.

	General Public	**Club Members**
Adult	$9.25	**$8.50**
Child (ages 3 through 11)	$5.75	**$5.00**

Good News For Magic Kingdom Club Golfers

Golf, anyone? Special golf rates for Club members are offered at any of the trio of superb championship golf courses available around Walt Disney World, including the Palm, Magnolia, and Lake Buena Vista courses. (Prices cover greens fee and electric cart.)

General Public	**Club Members**
$29.00	**$25.00**

All prices subject to change without notice.

California Dream Vacations

Meanwhile, at the other end of the country, benefits for Magic Kingdom Club members are also awaiting you at Disneyland Park in Anaheim, California. When the new Fantasyland opens this coming June, you'll hear so much about the breathtaking special effects inside some of the revamped attractions that the Club's vacation plans for Disneyland are going to sound more tempting than ever. Over 200 million people from every corner of the globe have already made Disneyland one of their most cherished memories. And as Club members you and your family can take advantage of any one of the following quartet of terrific dollar-wise Magic Kingdom Club plans.

- Five-night **Fantasy Vacations**, starting at $143
- Four-night **Disneyland Adventures**, from $115
- Three-night **Park Holidays**, from $87
- Two-night **Family Getaways**, from $59

Prices for each plan vary depending on the choice of hotel, but in all cases Club members pay less than if they purchased the same plan on their own or through a travel agent. And the hotels in the plans are among the best in Anaheim—the bustling, glamorous *Disneyland Hotel*, the lovely *Hyatt Anaheim*, and the classy *Grand Hotel*.

Each plan includes, in addition to lodging, two days' admission to Disneyland and unlimited access to all of its adventures and attractions (except the Shooting Galleries), transportation between your hotel and Disneyland, and an appealing selection of meals and recreational activities.

For families venturing farther afield in Southern California, the Club is also offering specially priced plans that include a choice of many of the most popular tourist attractions in the vicinity—the world-famous San Diego Zoo, Knott's Berry Farm, Marineland, Universal Studios, and Movieland Wax Museum, to name only a few.

For more details about the complete set of Club plans and benefits at Disneyland, contact the Magic Kingdom Club Travel Center on the West Coast at P.O. Box 4180; Anaheim, CA 92803.

…AND AT DISNEYLAND IN CALIFORNIA

If you and your family are planning a vacation at and around Disneyland in Southern California, don't forget that it pays to be a Magic Kingdom Club member on the West Coast, too.

The special Club prices include one day's admission and unlimited use of all 55 Disneyland adventures and attractions (except the Shooting Galleries).

	General Public	**Club Members**
Adult	$12.00	**$11.00**
Junior (ages 12 through 17)	$10.50	**$ 9.50**
Child (ages 3 through 11)	$ 9.00	**$ 8.00**

Remember, these Club prices are not available to the general public. Simply present your Magic Kingdom Club card at any main entrance ticket booth. Parking is $1 per car. All prices and ticket media are subject to change without notice.

ANOTHER EXCLUSIVE FOR CLUB MEMBERS

Cypress
Gardens
Cypress
Gardens

Your Magic Kingdom Club card entitles you and your family to a special reduced admission price at beautiful, world-famous Cypress Gardens, near the Walt Disney World Vacation Kingdom in Florida.

	General Public	**Club Members**
Adult	$8.75	**$7.75**
Child (ages 6 through 11)	$5.25	**$4.25**

Children under 6 admitted free with parent. All prices subject to change without notice.

NEED A PLACE TO HANG YOUR SPURS?

Howard Johnson's Motor Lodges are the official hosts of Walt Disney's Magic Kingdom Club. Participating lodges all over the country offer a 10 percent discount on double-occupied rooms at the directory rate to all Club members. This discount is not applicable if you are already taking advantage of commissionable, special group, or preferred rates. You must make advance reservations and identify yourself as a Club member. A valid Club membership card must be presented upon registration.

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This offer effective until withdrawn.

NATIONAL CAR RENTAL

You and your family can enjoy a special Club membership benefit all over the country when you rent a car. This applies to business travel as well. National Car Rental offers Club members a 10 percent discount on its "National Attention Rates" and all published rates at most National Car Rental locations throughout the United States. At the few locations offering regular time and mileage rates, a 40 percent discount will apply. Simply present your valid Club membership card at the time of rental to receive this special Club rate. Similar discounts are available worldwide. And best of all, National Car Rental now offers unlimited mileage rates – nationwide.

For Worldwide Reservations, call toll free 800-328-4567 RECAP NO. 6666666 (In Minnesota, call 800-862-6064)

"National Attention Rates" for one-way rentals include a small mileage charge and are discountable. All rates exclude gas. A few locations may limit free mileage.

Cruising The Caribbean

The perfect counterpoint to an exciting stay at Walt Disney World in Florida may be a relaxing Cruise Adventure in the Caribbean or the Bahamas. You might ask what the Caribbean has to do with the Club, and how you could afford such a dream vacation, but the islands are now yours—thanks to Norwegian Caribbean Lines, the largest and newest fleet regularly cruising the Caribbean. By working together, Norwegian Caribbean Lines and the Magic Kingdom Club have developed specially reduced rates on tempting three-, four-, and seven-day cruises plus nine- and twelve-day tour plans that combine a visit to Walt Disney World with a restful sail through tropical waters.

For departure dates throughout 1983 and 1984 and more complete details, contact the Magic Kingdom Club Travel Center at P.O. Box 600; Lake Buena Vista, FL 32830. If these set departure cruises do not fit into your travel schedule, Club members also receive a 10 percent discount on the three-, four-, and seven-night cruises.

So whether you're dreaming of a vacation for your family at Disneyland in California or at Walt Disney World in Florida—featuring the extraordinary new Epcot Center—remember that the Magic Kingdom Club always has something special to offer.

A Talk With John Hench

Unique Insights Of WED's Senior Spokesman

by Karen Cure

The division of Walt Disney Productions that designs the spectacular attractions for Disneyland, Walt Disney World (including Epcot Center), and now Tokyo Disneyland is WED Enterprises. Located on a quiet street in Glendale, California, in what once was a cosmetics factory, the WED premises are cluttered with artists' supplies, drawing boards, and tables full of all manner of odd and innovative items—huge scale models of Epcot Center and sections of Disneyland's new Fantasyland occupied some of the larger spaces on one recent visit. Building these models, and contributing the ideas and plans for them, is one of the most talented groups of designers anywhere and John Hench, senior vice-president, presides over it all.

Together with senior vice-president Marty Sklar, he acts as sounding board for both designers and corporate sponsors of attractions and as liaison between the two groups. More than anyone else in the entire Walt Disney organization, he understands all the myriad elements involved on any given project.

John Hench is a dapper, pencil-mustached septuagenarian who looks a little like the late Walt Disney, whom he knew well and mentions often in any conversation about Disney outdoor attractions. Hench joined the company as a sketch artist for *Fantasia* in 1939 and went on to story editing, layout, background, effects animation, and special effects for *Pinocchio, Bambi, Cinderella*, the True-Life Adventures, *20,000 Leagues Under the Sea*, and other films. In 1954 he joined WED as a project designer; Disneyland's Tomorrowland was one of his first undertakings. Nowadays Hench—who, inci-

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12

"You have to distill a subject to its essence, to the point where you've eliminated contradictions and as many ambiguities as possible."

Clockwise from left: John Hench, Walt Tyler (consultant), and Clem Hall (WED artist) in a meeting concerning The American Adventure at Epcot Center.

dentally, once shared a studio with Salvador Dali—is perhaps best appreciated for his intuitive grasp of just how to make any given project as extraordinary as it can be. He understands better than anyone what it is about Walt Disney projects that have made them such popular and enduring features of American culture. Even the briefest look at his work provides a valuable insight into the magic that's still being created for Disneyland and Walt Disney World.

"One thing about the parks that's probably true nowhere else that I know of—well, maybe Brasilia [Brazil's capital] had it once—is a kind of total visual system, so that each form has a good relationship with the others. I suppose that's something that we do almost instinctively when we start to build two or three things together. We make them relate.

"In Epcot Center, for example, the Life and Health pavilion will have to relate to The Seas and The Land. The Seas has a kind of an undulating wall, quite low. The Land is mostly behind a large berm. There's a single high point, but it's very horizontal. Life and Health needs to fit in there somehow and to reconcile with those two buildings. It can't be low and flat, or it will blend. There has to be a point at which it distinguishes itself and yet admits the presence of the other two buildings.

"That's the whole problem—to give a form an identity, to make it say what you want it to say. Because there is a visual language. You have to distill a subject to its essence, to the point where you've eliminated contradictions and as many ambiguities as possible.

"That's something Walt taught us. The first look, the big look, the 'long shot' they call it in motion pictures, has got to be marvelous. You've got to feel Wow! Now the medium shot, you're getting closer, you're walking into it. It's got to substantiate that first impression, it can't contradict that. Then we come down to intimate details, something we can see or take hold of. They've got to reinforce all the others. You've got to still say Wow! The real secret of all three parks is that attention to detail that substantiates those other first impressions. It's visual literacy.

"In Journey Into Imagination, what we wanted to do was to give an idea of the process of imagining, with the concept of the unconscious being a storehouse—we call it the Dreamport—of all the basic raw material for dreams and also for solutions. Not only our own experiences, but also things beyond them, experiences in our DNA chains. A baby duckling can be raised with chickens, but when you take it near the water, it jumps in. It has inherited an ability, knowledge, a set of experiences.

> "In Journey Into Imagination, what we wanted to do was to give an idea of the process of imagining..."

"That's also why everybody loves Mickey. We've known for a hundred thousand years that soft round forms won't hurt us and we have to watch out for the sharp points. I don't know whether anybody remembers, but once upon a time Mickey had a competitor named Felix The Cat. Felix had a lot of sharp points on him, and I think that's why he doesn't exist any more. These are all real experiences, though they're not our own. Our own are piled on top of them. But I think that our own must be very small compared to what we inherit.

"CommuniCore is planned mostly for the inside—how the spaces will unfold. It curves so that you get scenes in sequence, a piece at a time, and it functions as a kind of super Main Street, a circulation corridor that introduces you to some things first. It allows you to make the decision about what to do next simply and easily. You think, 'It's either this or that, I continue, or I stop here, or I turn here.' This is instead of giving you multiple choices that you don't know much about, which happens in museums and world's fairs. I think that anyone can make 'this or that' decision very easily and simply and do it without fatigue, but making multiple-choice decisions is fatiguing. Everybody has experienced that fatigue. You go from French antiques to old cars to Egyptian artifacts—from one thing to another—and finally walk out with a unique kind of fatigue that you can't have any other way. It's like being in a maze. As humans, we need to relate to things, we need to make sense out of things. What's wrong with cities sometimes is that they don't add up to anything.

"These ideas probably were not articulated like this when I started out. Articulating them is an intuitive process, something that motion picture people know better than others, and as designers most of us happen to have been in motion pictures. And Walt was a highly intuitive man, and also a first-class communicator.

> "We've known for a hundred thousand years that soft round forms won't hurt us and we have to watch out for the sharp points."

"Then we have the experiences of living with our work, which other design groups do not. Walt made us go to Disneyland at least twice a month and asked that we stand in line with people, not go in the back way. He asked us to eat with people, sit in the attractions with them, and listen and watch their reactions. What other kind of design groups get to do this for whatever it is—twenty-eight years?"

> "As humans, we need to relate to things..."

With this reflection, Hench pauses and notes that he must be off to another meeting. There he may see that the Venezuela Pavilion is put into the proper relationship with the other international pavilions around it. He may work toward defining a shape for it that will resound in each guest's ancestral, genetic memory. He may make certain that nothing about the show forces a visitor to make those multiple-choice decisions that are so fatiguing in museums and shopping malls.

"Epcot is the best we've ever done in the design group," he remarks in passing. Growth is inevitable over the years, he reminds an audience, "if you keep your eyes open, your feelings open, your awareness open." After all, he concludes, "Experience is the best teacher." Listening to him, you can't help but conclude that John Hench, having learned his own lessons so well, is a pretty good teacher, too. ☐

> "The real secret of all three parks is that attention to detail that substantiates those other first impressions."

GAMES

Four Of A Kind

by Lori Philipson

Each quartet of Disney characters below has something in common. The members of the first foursome, for instance, are all the same type of animal; others may have appeared in a film together or share some other trait.

On the blank line at the top of each list, write the characteristic that all four characters share.

1. ______________________
   - Figaro
   - Dinah
   - Rufus
   - Lucifer

2. ______________________
   - Stromboli
   - Chernabog
   - Cruella de Vil
   - Peg Leg Pete

3. ______________________
   - Scrooge
   - Huey
   - Gus Goose
   - Louie

4. ______________________
   - Lampwick
   - Geppetto
   - Monstro the Whale
   - Blue Fairy

5. ______________________
   - Nana
   - Goofy
   - Pluto
   - Lady

6. ______________________
   - Winifred
   - Colonel Hathi
   - Dumbo
   - Mrs. Jumbo

7. ______________________
   - Aurora
   - Prince Charming
   - Snow White
   - Queen of Hearts

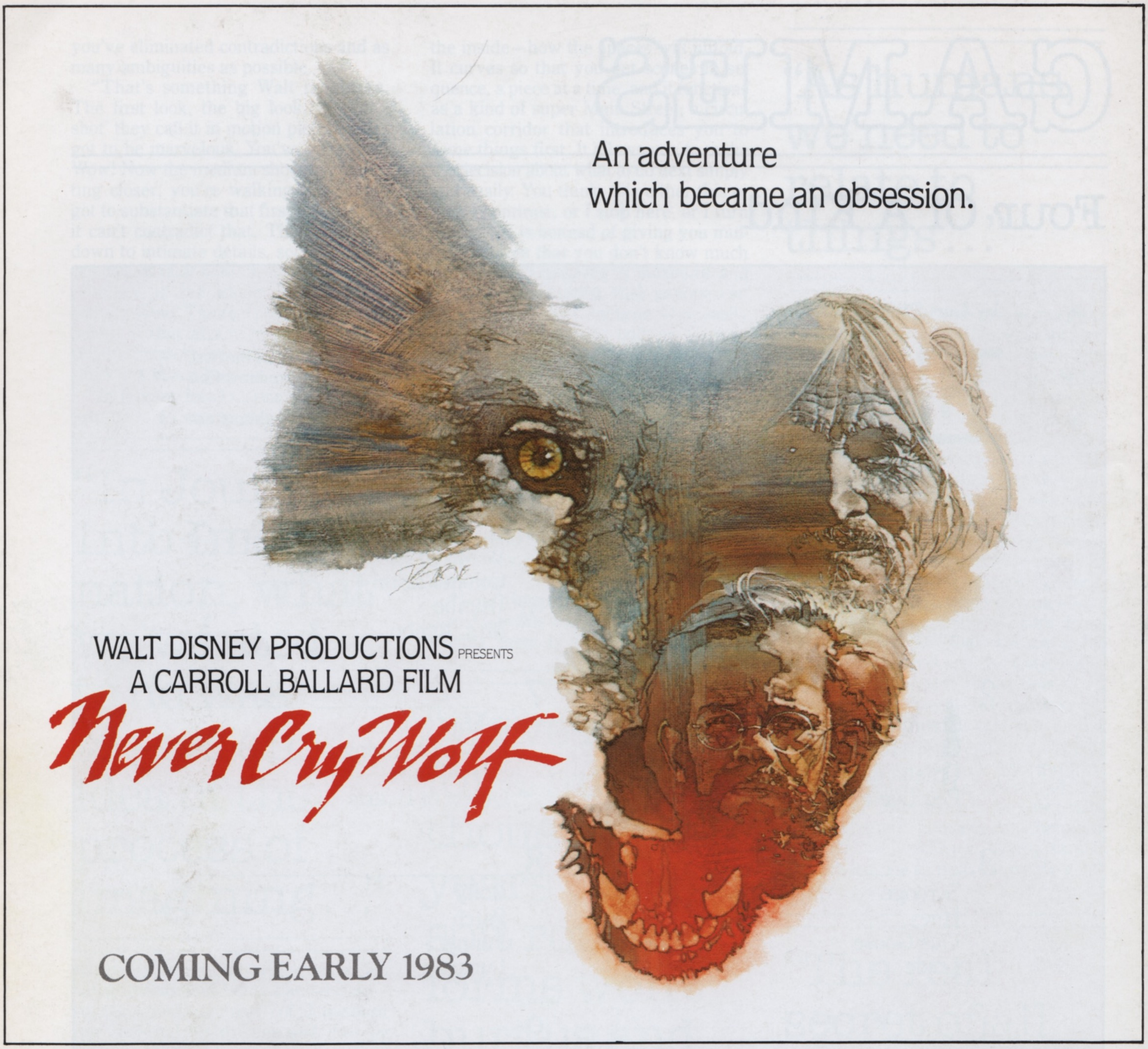
8. ______________________
   - Rolly
   - Patch
   - Penny
   - Lucky

9. ______________________
   - Fauna
   - Flora
   - Tinker Bell
   - Merryweather

10. ______________________
    - Eeyore
    - Rabbit
    - Piglet
    - Roo

ANSWERS

1. Cats **2.** Villains **3.** Relatives of Donald Duck **4.** Characters in *Pinocchio* **5.** Dogs **6.** Elephants **7.** Royalty **8.** Puppies in *101 Dalmatians* **9.** Fairies **10.** Characters in Winnie the Pooh films



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DUE TO PRODUCTION DELAYS.**